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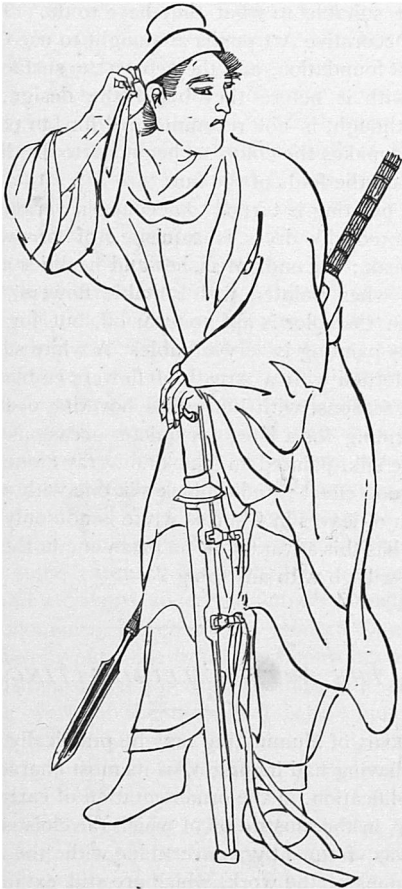
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A picturesque chandelier to light up a piazza or a summer house can be made as follows: An inverted open Japanese parasol is hung up by the stick and



ANCIENT JAPANESE WARRIOR.

small paper lanterns holding candles are then suspended from the ends of the ribs. A parasol from which the centre piece and stick have been removed can be tacked against the ceiling over a chandelier, allowing the gas pipe to come through the opening in the centre; in this way it may be made useful in concealing the ugly plaster medallion which is slapped on most ceilings, or it may constitute in itself an ornamental centre if the ceiling is bare. Four smaller parasols tacked in the corners of the ceiling near the wall complete the decoration by forming four ornamental rosaces. Parasols cut in halves and tacked to the underside of brackets made of rough wood may be used for stands for vases or flower-pots. A Japanese fashion, often imitated with pleasing effect, is that of placing an entire branch of a flowering shrub or tree in a small vase containing water; to be quite in keeping with the Japanese style, the vase should hang against a wall and the branch emerge from the vase at an angle, though resting on the wall. Japanese crêpe paper pictures pasted on a wall form a neat frieze in a room where the ceiling is not too high. There also come from Japan long, narrow strips of wood (often made of wood of two different colors, neatly joined), painted with flowers. These can be hung upright or diagonally. The larger Japanese paintings on silk or linen placed against a wall are exceedingly handsome, but to preserve the real national effect we must remember not to place them symmetrically. A small one and a large one can very well be placed on the same wall at different heights, and it is not necessary that they should hang straight. Ordinary bamboo split in two used as a moulding is highly ornamental. It may be painted red or black; nailed round a painting on silk, it takes the place of a frame, only the ends must be allowed to cross one another.

The pleasant effect of matting with a few Japanese rugs on the floor can be much enhanced by running one width of the matting round the room like a wainscot. In a nursery it can be padded with straw and save the children many a bruise and knock. On a plain tinted wall a charming motive for flat decoration may be obtained by pasting over it very carefully some cottage muslin of a suitable pattern. This can be done with ordinary starch, but care must be taken not to fill up the network with paste. A few pictures or dried autumn leaves of brilliant hues, stuck on the wall previously, give color if it is required. The tint on the wall may be of two different colors joining in a diagonal line or in slanting alternate bands of unequal width. A very Japanese effect is given by letting them join not on a straight line, but on one of those irregular zigzag

lines such as is generally employed in pictures to represent lightning.

The variety of beautiful designs that can be made out of the most ordinary materials is almost endless. A little taste and imagination are all that is required to change the most ordinary house into one which has the stamp of true artistic elegance. And the great merit of this inexpensive mode of decorating is that as the outlay is small, it can easily be modified as new ideas on the subject occur to the occupant of the house.

FRÉDÉRIC VORS.

THE WONDERFUL BAHARISTAN CARPET.

AFTER the defeat of the Persians by Omar and the overthrow of the religion of Zoroaster, the White Palace of Khosroes was pillaged and a magnificent booty came into the hands of the rude Arabians. Among other things was a most extraordinary specimen of the embroiderer's art. This was a carpet of silk and cloth of gold, sixty cubits square. A garden was depicted thereon, the figures of gold embroidery and the colors heightened by precious stones, the ruby, the emerald, the sapphire, the beryl, the topaz, and the pearl being arranged with most consummate skill to represent, in beautiful mosaic, trees, fruit and flowers, rivulets, fountains, roses and shrubs of every description, which seemed to convey fragrance, and their foliage to charm the senses of the beholders. To this piece of exquisite luxury and illusion the Persians gave the name of "Baharistan," or "mansion of perpetual spring," which was an invention employed by their monarchs as an artificial substitute for the loveliest of seasons.



SHAMPOOING IN JAPAN.

During the gloom of winter they were accustomed to regale the nobles of their court where art had supplied the absence of nature, and wherein the guests might trace a brilliant imitation of her faded beauties in the variegated colors of the jeweled and pictured floor. The Arabian general, Ali Saad, persuaded his soldiers to relinquish their claim to it, in the reasonable hope that the eyes of the caliph would be delighted with this splendid combination of nature and skill. Regardless, however, of the merit of art and the pomp of royalty, the rigid Omar divided the prize among his brethren of Medina; the carpet was destroyed; but such was the value of the materials that the share of Ali alone was computed at twenty thousand drachms of gold—nearly fifty thousand dollars.

THE CINCINNATI DECORATIVE ART ROOMS.

CINCINNATI, July, 1879.

THE interest in art work felt in this city by the Women's Centennial Committee perpetuated itself in the Woman's Art Association of Cincinnati, which was organized in January, 1877, with the special purpose of advancing woman's work; but it was not until last winter that the art exhibition and salesrooms were opened. The purposes of opening these rooms were to encourage the production and raise the standard of artistic labor, and to serve as the missing link between the women who want the work to do and the public who want the work done.

All articles offered are submitted to the Committee on Admissions. If up to a certain standard they are

accepted, and if sold, a commission of ten per cent is retained by the Association. There are received water-color paintings, etchings, wood engravings, pen and ink drawings, artistically decorated articles for household and personal use, such as china and pottery, panels for furniture, embroideries of curtains, and other hangings of table and house linen, and original designs for embroideries; also painted screens and fans, decorated menus, note paper and lace work. The Association does not receive wax flowers and fruit, feather flowers, leather, hair and shell work, skeletonized leaves, knitting, crochet or Berlin wool work.

Three vases, a centre-piece and two side-pieces, made by Miss Louise McLaughlin to fill an order from Miss Annie Louise Carey, are just completed and on exhibition at the salesrooms of the association. They are of enamelled faience, bewilderingly rich and brilliant in their changeful glow of color. The centre-piece is a flat pilgrim jar of rich, iridescent, mottled green, against which the sunlight breaks into prismatic hues and shining lights. On one side is a spray of flowers, swaying grasses and marguerites, which are in quite perceptible relief, and on the other side is a butterfly. This vase seems as if it must be the identical one so exquisitely described in that new novel "Two Of Us," where your Washington correspondent, Miss Calista Halsey, or rather where the heroine, Theodora, speaks of "a vase with flowers melting through, modeled flowers heavy with color and bloom. You looked at them with the ends of your fingers. They appealed so to your sense of touch. Who wouldn't be a passionate pilgrim to drink from such a jar as that? . . . It is the Limoges glaze that has just been rediscovered by a lady artist; it is exquisite. That is the way Cana the Beautiful defied the Ages." The other pieces are of the most liquid, melting blue. The brilliance of the enamel is like sunshine on crystal, and as changeful as the crest of foam on the waves. On the side vases a spray of roses is breaking its heart of passionate bloom against that background of reposeful, softly shaded blue. The vases are of the common red clay, and are made at the Cincinnati pottery. The exquisite beauty of their decoration is, I think, unsurpassed by any previous work of Miss McLaughlin. The pieces will be on exhibition for a few days, and then they will be sent to Miss Carey at her home in Portland, Maine.

A special point of interest in a visit to the Decorative Art Rooms is found in the work in ceramics by Mrs. Plimpton, wife of one of the editors of The Cincinnati Commercial staff, a lady of rare culture, with a true feeling for art. Mrs. Plimpton may be said to have re-discovered the art of introducing figures in relief in faience—in this country at least. Instead of the ornamentation of birds, flowers, or sprays simply in color, her work shows such objects beautifully model-



THE GODDESS BENTEN.

ed, and standing out as clear as the cutting of a cameo. For many months she has been untiringly busy at this work, and many a time she has touched the plastic clay